teacher resource guide  
schooltime performance series

shadow play

arts education

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Fun, imaginative and playful, Shadow Play is an interactive performance that will engage and delight children and adults alike. Set on a spare stage with cardboard props resembling everyday items and a projection screen, the story is about a kid named Flash and his impish shadow. Flash and his family move into a new home. But after the move, Flash finds out that his shadow wants to leave! While everybody is sleeping, Flash's shadow packs up and arrives at the moon in search of a new home. Flash goes on a journey to bring his wayward shadow back home. Audiences of every age will be delighted by this multimedia production, which uses inventive props to create shadows, fun animations and video to convey this truly engaging story in a unique way.

**About the Trusty Sidekick Theater Company**

The Trusty Sidekick Theater Company, based in New York City, specializes in creating imaginative, experimental, multidisciplinary theatrical shows for people of all ages. Since 2011, the company has assembled a troupe of actors and artists who specialize in puppetry, dance, music, animation, video, and physical theater to bring its productions to life. The New York Times praised the company for “blurring the boundaries between the imagined and the real,” a central mission of Trusty Sidekick: giving flight to children’s imaginations and their imagination and creativity take an unexpected path that is refined into a new theatrical performance.

The development for a new show often involves a series of collaborative workshops where the artists and a selected group of children build upon a “spark question.” From there, their imagination and creativity take an unexpected path that is refined into a new theatrical performance.

Besides traditional theater settings, the company has held shows in unlikely places, such as a Revolutionary War-era battleground, a settlement house on the Lower East Side, and an island in New York Harbor.

Through the years, the Trusty Sidekick Theater Company has had partnerships with Lincoln Center for the Performing Arts, Friends of The Highline, Classic Stage Company, the Abrons Arts Center/Henry Street Settlement, Governors Island, The Performance Project @ University Settlement, John F. Kennedy Center for the Performing Arts, Cleveland Playhouse Square, The Old Stone House, The New Victory Theater, La Jolla Playhouse, Park Avenue Armory, and Seattle Children’s Theatre.

Notably, Lincoln Center commissioned the company to create multi-sensory work (Up and Away and Complice) designed for young people on the autism spectrum. Currently, the company holds performances for 13 plays, including Shadow Play.

Trusty Sidekick Theater Company also hosts professional workshops for educators, students, actors, directors, playwrights, and professional artists. Its Young Devisers program is an ensemble of young artists (ages 9 and up) who are interested in creating theatrical performances.

**Key Company Members**

**CO-FOUNDERS**

Jeremy Dewey
Jonathan Shmidt Chapman

**STAFF**

Artistic Director and actor who plays Flash
Drew Petersen
Managing Director
Paul Brewster
Associate Artistic Director
Spencer Townley-Lott

Conceived by Trusty Sidekick founding Artistic Director Jonathan Shmidt Chapman and board member Edie Demas.

**Drew Petersen** is an artist and educator. He teaches at the Park Avenue Armory, the New Victory Theater, Brooklyn Academy of Music, and City Center. He is also the Artistic Director for Trusty Sidekick Theater Company. He has been commissioned to create original work for Lincoln Center Education, the Kennedy Center, Park Avenue Armory, New Victory Theater, Cleveland Playhouse Square, PACE University, The Tank and Curio Theater Company in Philadelphia.

**Paul Brewster** is a theater artist, educator and administrator. As Roundabout Theatre Company’s Assistant Director of Education, Brewster oversees teaching artist training and curriculum development, annually serving 6,000-plus students and teachers. Brewster is also Managing Director for Trusty Sidekick Theater Company. He teaches at City College of New York and has numerous directing and stage management credits at regional and off-Broadway theaters.

**Spencer Townley-Lott** is a puppeteer, director and theater artist. He has worked on six productions with Trusty Sidekick Theater Company and most recently directed the company’s play, Campfire, at Lincoln Center Education. In addition, he has performed at St. Ann’s Warehouse, La Mama, The New Ohio, Dixon Place, BAM, STREB Action Lab, The Bushwick Star, and The Center for Puppetry Arts in Atlanta. His TV/film puppetry credits include Disney’s The Muppets, America’s Got Talent, Good Morning America and Sesame Street. He received two Jim Henson Foundation Grants for his production, Blossom, and the inaugural Jim Henson Foundation Residency at the O’Neill Theater Center with collaborator Liz Hara. Townley-Lott is also a resident artist at HERE Arts and has been a Works in Progress Artist at the Children’s Museum of the Arts and a Guest Artist for Theater Development Fund’s Stage Door program. He also teaches at the Brooklyn Academy of Music and the New Victory Theater.
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<th>Teacher Focus</th>
<th>Student Activity</th>
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<tr>
<td>Prepare for the performance</td>
<td>Help students devise a scenario with their own shadow, using their imagination.</td>
<td>English Language Arts NJSLSA.W.3. NJSLSA.SL.1. NJSLSA.W.3. 1.3 The Creative Process</td>
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<td>Experience the performance</td>
<td>Suggest students observe when they used their imagination while enjoying the performance. Look for times when they are pretending with the actors.</td>
<td>English Language Arts NJSLSA.SL.1. NJSLSA.SL.5.</td>
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<tr>
<td>Reflect, respond and read</td>
<td>Ask students to recap, summarize and provide insight on the performance. Have the students differentiate between what was real and what was imagined in the performance. Remind students why artists sometimes imagine things.</td>
<td>English Language Arts NJSLSA.W.3. 1.4 Aesthetic Response &amp; Critique</td>
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<td>Focus</td>
<td>Discus the play and how it relates to students’ thoughts on their own shadow. Where would their shadow go if it became separated from them?</td>
<td>English Language Arts NJSLSA.SL.1. NJSLSA.W.3. NJSLSA.R.3. NJSLSA.R.2. NJSLSA.SL.5. NJSLSA.SL.1. NJSLSA.W.3. 1.1 The Creative Process</td>
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<tr>
<td>Originate</td>
<td>Encourage students to stretch their story into a three-part picture book with a beginning, middle and end. The students and their shadows can be the main characters.</td>
<td>English Language Arts NJSLSA.SL.1. NJSLSA.W.3. 1.3 Performance</td>
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<tr>
<td>Make magic</td>
<td>Students can share out or read their picture book to the class. The picture books can also be performed.</td>
<td>English Language Arts NJSLSA.W.3. NJSLSA.SL.1. NJSLSA.SL.2. NJSLSA.W.3. NJSLSA.R.7. NJSLSA.R.3. NJSLSA.R.2. NJSLSA.SL.5. NJSLSA.SL.1. NJSLSA.W.3. 1.3 Performance</td>
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Shadow Play

Shadow play or puppetry has a long history in Asia. Artists would tell stories using these puppets by having them perform between a light source, such as a halogen bulb or oil lamp, and a translucent screen. Often, the puppets are intricately decorated. You can find these types of shadow puppets in Indonesia, Cambodia, Thailand, Malaysia, China, Nepal, and India. Rich, intricate shadow puppets are famous in Indonesia, where shadow play reaches its artistic and narrative zenith. Called Wayang, these puppet shows typically portray dramatic mythological stories from Indonesian culture. Musicians add dramatic effect with their instruments. Each region in the country has puppets that differ in style from one another. Many of these puppets are made from finely hand-chiseled leather painted in beautiful, brilliant colors and some with gold leaf.

In the Western world, shadow play was not widely embraced at first before the 20th century, according to theater scholars, despite the popularity of other Asian art forms like pottery and textiles. But in contemporary times, shadow play has become more prominent in theater with major work being done in North America, Europe, Australia, and Asia. This shadow play is usually made up of three types: the use of bare hands or hand shadows, using puppets or objects, and protecting the shadows of performers, which has become a popular art form found in avant garde theater to opera. The highest form of shadow play is realized every three years in Schwäbisch Gmünd, Germany, where shadow theater enthusiasts gather for the International Shadow Theatre Festival. Over several days, audience members are treated to a high synthesis of opera, drama, music, visual arts, dance, puppetry, and cinema via shadow theater. Myths, legends, and everyday stories are told on screen via an art form that has roots deep in human history.

Shadow Play
What is shadow theater?
wepa.unima.org/en/shadow-theatre/

Bring shadows to life with the ancient art of shadow puppetry.
artsedge.kennedy-center.org/multimedia/series/AEMicrosites/playing-with-shadows

What are shadows?
bbc.com/teach/class-clips-video/what-are-shadows/zv9gF2p

Silhouettes in History
silhouettesbyhand.com/history/

International Shadow Theatre Festival
schattentheater.de/files/englisch/festival/festival.php

Shadow Play: behind the scenes
youtu.be/SndBpwG3c_o

Shadow Play show trailer
youtu.be/jLJIG5GmEy0

Trusty Sidekick Theater for the Very Young
youtu.be/5l7Ww8aCetY

Trusty Sidekick Year One
youtu.be/9R17-3QQxzw

Creating Up and Away at Lincoln Center
youtu.be/1lEHeHgJ1_U

Up and Away 2015 premiere trailer
youtu.be/x8JvsuAKa0w

How to make shadow puppets with your hand
youtu.be/Kz8wP2RYt64

Balinese Shadow Theater
youtu.be/nqX1eE/3sR5

The Wayang Puppet Theatre
youtu.be/plJydrAeKZd

How to Make: Wayang Kulit Puppets
youtu.be/MIPM96e-KTX

Animation
A method by which successive images are spliced together in order to convey the illusion of movement. Animations can be made as paper drawings or created on the computer using specialized software programs.

BCE
“Before Common Era,” meaning any dates prior to the year 1 CE (Common Era). BC (Before Christ) is the same as BCE. AD (Anna Domini, which is Latin for “in the year of the Lord”) means the same as CE.

Multimedia
The use of multiple forms of expression at the same time, such as in Shadow Play, which uses props, videos, animation, and music to tell the story of Flash and his shadow.

Puppets
Small figures, typically of a human being or animal, made of various materials and manipulated by hand. Examples include the Muppets and characters found on Sesame Street to puppets used for shadow plays.

Shadow
A dark shape or area that is formed when an opaque object is placed in front of a light source.

Silhouette
The profile of a person’s face cut from dark material and mounted on white background or a sketched outline of that person’s face. Typically, silhouettes are made when a person sits in front of a light source and another person traces the outline of the person’s profile on the wall.

Theater
A place for performance, to show movies, spectacles, plays, or talks. In the Western world, plays from ancient Greece form the bedrock of Western theatrical tradition.

Theater Props
Objects used to convey the setting in a performance. They can be real objects, like a lamp, or they could be basic shapes made out of wood or cardboard that a performer can transform into another object via whatever action is played out. A cardboard box can become a table or cat, depending on how the actor interacts with it.

Wayang
Wayang is a Javanese word for shadow but typically describes a type of puppet theater in Indonesia and other parts of Southeast Asia. Puppeteers use translucent puppets made from fine leather and project their shadows on a translucent screen. Dramatic stories of myth and legends are commonly told in Wayang.
In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school’s curriculum.

Professional Development: NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

Saturday Programs: NJPAC’s Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.

For more information or to schedule an appointment, please call our education sales team at 973.353.7058 or email artseducation@njpac.org. Visit njpac.org/education

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